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| Diploma Programme subject outline—Group 1: studies in language and literature | | | | | | | | | | |
| School name | Hellgate High School | | | | | | School code | 922669 | | |
| Name of the DP subject  (indicate the language) | English A1: Literature | | | | | | | | | |
| Level  (indicate with X) |  |  |  | |  |  | | |  |  |
| Higher | X | Standard completed in two years | |  | Standard completed in one year \* | | |  |  |
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| Name of the teacher who completed this outline | Jill H. Derryberry | | | **Date of IB training** | | | June 26-30, 2009  (registered as Jill Mason) | | | |
| **Date when outline was completed** | December 19, 2011 | | | **Name of workshop**  (indicate name of subject and workshop category) | | | English A1 Level 1 | | | |

\* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

* + 1. Indicate the literary works chosen for each of part of the programme

|  | Language A: literature | |
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| Higher level | Standard level |
| Part 2  Senior Year  (Sem. 1) | Novel: *Heart of Darkness* by Joseph Conrad |  |
| Drama: *Othello* by William Shakespeare |  |
| Poetry: selections by T.S. Eliot |  |
| Part 3  Senior Year  (Sem. 2) | Prose Other: Ralph Waldo Emerson |  |
| Prose Other: Virginia Woolf |  |
| Prose Other: Martin Luther King, Jr. |  |
| Prose Other: Maya Angelou |  |

* + 1. Course outline
* Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
* This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
* This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
* If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

|  | Topic  (as identified in the  IB subject guide)  State the topics in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
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| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
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| Part II: Detailed Study | Close reading within individual texts | Detailed analysis of text regarding content and craft (including attention to conventions of genre)  Introduction/review of the following:  - critical thinking  - interpretation and analysis  - close reading  - annotation  - thesis  - substantiation/ justification  What is being said and why?  - plot/subject  - character/speaker  - setting  How is it written and why?  - structure/form  - narrator/speaker  - diction (denotation and connotation)  - tone/mood  - figurative language  - imagery  (other elements dependent on genre)  So what?  - effect  - significance  - implication | (Please note topics are integrated – time estimate is not linear)  approximately 23 hours | | | Practice written and oral commentary (development & support in addition to writing and speaking conventions)  - in-class discussion (formal seminars as a whole class and informal discussions in small groups)  - oral presentations  - informal and formal writing responses (including timed writings) | ***Heart of Darkness***  - *Apocalypse Now*  - Writings by Chinua Achebe  - Selections from Norton Critical Edition  ***Othello***  - Writings by Aristotle (“On Tragic Character”, duality of man)  - Writings by Plato (duality of man)  - Selections from Norton Critical Edition  **Poems by T.S. Eliot** (including “The Wasteland”, “The Love Song of J Alfred Prufrock”, “The Hollow Men”, “Whispers of Immortality”, Selections from “The Four Quartets”)  (see attached list – template will not allow for extensive resources) |
| Critical analysis of individual texts | Detailed analysis of text regarding context and applied criticism  Possible critical approaches:  - Formalist/New  - Deconstruction  - Reader-Response  - Archetypal  - Historical  - Marxist  - New Historical  - Biographical  - Psychological  - Gender  Evaluation of text  Independent literary criticism | approximately 12 hours | | |
| Thematic analysis | What is theme?  How is it developed?  - imagery  - characterization  - motif  - symbol  To what effect?  Possible themes:  - natural depravity  - role of race  - role of society (or lack thereof)  -alienation  -imperialism  -ocular proof  -mortality  -truth/lies | approximately 12 hours | | |
| Comparative analysis | Comparison and contrast of texts regarding both content and craft considering:  - character  - subject  - situation  - treatment  - theme  - structure  - development  Intertextuality | approximately 12 hours | | |
| Part III: Literary Genres-Prose Other | Types, modes and styles | Introduction to forms  - autobiography/ memoir  - essay  - sermon  - speech  - diary  - letter  Conventions of form  (including how language and syntax change according to audience and purpose)  Rhetorical terms | approximately 5 hours | | | Practice written and oral commentary  - informal and formal writing responses including reflections, journals, essays (some timed), speeches, etc.  - style imitation  - in-class discussion (formal seminars as a whole class and informal discussions in small groups) | **Ralph Waldo Emerson**  - “Self-Reliance  - “Circles”  - “Experience”  - “Society and Solitude”  - Selections from A Yankee Abroad  **Virginia Woolf**  - *A Room of One’s Own*  - Selections from *Moments of Being*  - Letters  - Diary Entries  **Martin Luther King, Jr.**  **- “**Letter from Birmingham Jail”  -“ I Have a Dream”  - “Who Speaks for the South”  - “Power of Non-Violence”  - Selections from *A Testament of Hope*  **Maya Angelou**  - *I Know Why the Caged Bird Sings*  - Selections from *Wouldn’t Take Nothing…*  - Selections from *Letter to My Daughter*  (see attached list – template will not allow for extensive resources) |
| Close reading and detailed analysis of individual texts by author | What is being said and why?  (SOAPSTone)  - speaker  - occasion  - audience  - purpose  - subject  - tone  How is it being said and why?  - tone  - diction  - syntax  (OPTIC)  - overview  - parts  - title  - interrelationship  - conclusion  So what?  - effect  - significance  - implication  Assumptions | approximately 28 hours | | |
| Thematic analysis | Development of theme in non-fiction (building on previous thematic analyses)  Possible themes:  - individualism  - social justice  - freedom  - choice  - tolerance/ understanding | approximately 10 hours | | |
| Comparative analysis | Comparative structures  Comparison and contrast of texts regarding both content and craft (first within the texts of an author and then between them) using tools and skills already practiced as a basis and expanding to include assessment of the following:  - oral vs. written  discourse  - formal vs. informal language and purpose  - historical and cultural variations in speech and writing  Intertextuality | approximately 18 hours | | |

**Additional resources for Part II:**

*The Miniature Guide to Critical Thinking: Concepts and Tools*

*The Thinker’s Guide to Analytical Thinking: How to Take Things Apart and What to Look for When You Do*

*The Art of Socratic Questioning*

*Asking Essential Questions*

*How to Read a Paragraph: The Art of Close Reading*

“Close Reading: The Essentials” ( English A1 Classroom Blog)

*How to Read Literature Like a Professor*

*A Short Guide to Writing About Literature* (Chapter 7: What is Interpretation; Chapter 9: Writing About Literature: An Overview)

*Perrine’s Sound and Sense*

**Additional resources for Part III:**

Justice and the Citiizen (recording)

The Forest of Rhetoric (website)

History Channel (speeches/audio)

*The Language of Composition: Reading, Writing, Rhetoric* (and related website)

*Everyday Use: Rhetoric at Work in Reading and Writing*

* + 1. IB Internal and external assessment requirements to be completed during the course

Briefly explain briefly how and when you will work on them. Include the date when you will first introduce the internal and external assessment requirements, when they will be due and how students will be prepared to complete them.

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| **Individual Oral Commentary** will be introduced at the beginning of the course. Students will study the required works and learn skills to prepare them for both the analysis and the presentation throughout the semester (building on skills learned with the presentation year one) leading up to the taping in early January of year two.  Students will likewise be introduced to **Paper 1 & Paper 2** at the beginning of the course with more specific instruction for Paper 2 at the beginning of Part III. Students will study the required works and learn skills to prepare them for close reading and analysis, stylistic analysis, comparative analysis and correlating methods of written analysis throughout the year with attention paid to timed situations. Students will sit for both Paper 1 and Paper 2 in May of year two. |

* + 1. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lesson.

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| Topic | Link with TOK (including description of lesson plan) |
| Intertextuality | How are the studied texts products of other texts and contexts, including language itself?   * “One Story” from How to Read Literature Like a Professor * Example: T.S. Eliot’s poem “The Hollow Men” starts with an epigraph from Joseph’s Heart of Darkness   -How is the text of The Heart of Darkness evidenced in Eliot’s poem?  -What language is held in common?  -How does that language dictate connections?  - (Note further intertextuality in “The Hollow Men” in references to The Lord’s Prayer)  - What influences are referenced consciously vs. unconsciously? And to what effect?  - Can literature be ‘boiled down’ to one story? If so, what is it? If not, why not? |

* + 1. International mindedness

Every IB course should contribute to the development of international mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

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| Topic | Contribution to the development of international mindedness (including resources you will use) |
| Thematic analysis: Role of race | How does geography alter the perspective of race?  - Example: Joseph Conrad’s The Heart of Darkness is written from a European perspective to which Chinua Achebe takes offense in his article “An Image of Africa: Racism in Conrad’s Heart of Darkness”  - Is Heart of Darkness a racist text? Is Conrad, then, racist?  - Is Achebe displaying racism as well in his response?  - Is a certain amount of racism inherent?  - Does geography dictate treatment of race?  - How does language impact the description and perspective of race? What are the greater implications?  - Does art have a greater responsibility? |

* + 1. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

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| Topic | Contribution to the development of the attribute(s) of the IB learner profile |
| Thematic analysis | In examining literature and participating in both individual and group activities, students must exhibit all aspects of the IB Learner Profile:  - Students will engage in the questioning and critical thinking essential to **inquiry, knowledge** and **thought** to determine themes and analyze them in detail.  - In addition, students must become skilled in **communicating** their thoughts through speech and writing.  - The thematic study of the works in the course requires attention to multiple perspectives provided by authors, critics, classmates and themselves.  - There is a great need to approach such study with the **open-mindedness** to contemplate multiple perspectives and interpretations and also the **risk-taking** required to consider and **reflect** and then determine and defend their own perspectives and interpretations.  - Such will not be possible without all students subscribing to a **principled** and **caring** protocol. |

* + 1. Resources

Are instructional materials and other resources (for example, equipment for recording if you teach languages A or room for the performance aspect if you teach literature and performance) available in sufficient quality, quantity and variety to give effective support to the aims and methods of the courses? Briefly describe what plans are in place if changes are needed.

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| We currently have copies of many of the texts but have submitted a materials list to order the following:  ***Short Guide to Writing about Literature, A*** (12th Edition)  ***Perrine's Sound and Sense: An Introduction to Poetry***  ***Othello*** (Norton Critical Editions)  ***The Waste Land*** (Norton Critical Editions)  ***The Waste Land and Other Writings*** (Modern Library Classics)  ***Heart of Darkness***(Norton Critical Editions)  ***A Testament of Hope: The Essential Writings and Speeches of Martin Luther King, Jr.***  ***The Portable Emerson*** (Viking Portable Library)  ***Wouldn't Take Nothing for My Journey Now***  ***Letter to My Daughter*** |